

# Graduate Course Descriptions Fall 2015

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Early registration for fall semester begins **March 9**. Course descriptions for graduate level courses are attached. Time and day are subject to change at instructors' wishes, please check current online timetable for accuracy.

<i>CRN</i>	<i>Course</i>	<i>Instructor</i>	<i>Title</i>
41697	401	Liuzza	Medieval Literature
41698	404	Stillman	Shakespeare I: Early Plays
41699	404	Welch	Shakespeare I: Early Plays
41700	405	Stillman	Shakespeare II: Later Plays
41702	411	Anderson	Literature: Restoration and Early 18 <sup>th</sup> C: Dryden to Pope
41703	414	Cohen-Vrignaud	Romantic Poetry and Prose
50323	421	Schoenbach	Modern British Novel
48891	423	Seshagiri	Colonial/Post-Colonial Literature
48886	432	Coleman	American Romanticism/Transcendentalism
48987	433	Papke	American Realism/Naturalism
50324	434	Schoenbach	Modern American Literature
41705	436	Haddox	Modern American Novel
46234	443	Chiles	Topics in Black Literature
46212	454	Seshagiri	20 <sup>th</sup> Century International Novel
41760	455	King	Persuasive Writing
47945	456	Elias	Contemporary Fiction & Narrative
47946	459	Lee	Contemporary Poetry
41707	460	Shriver	Technical Editing
41708	463	Smith	Advanced Poetry Writing
41709	464	Knight	Advanced Fiction Writing
46230	471		Sociolinguistics
50327	472		American English
80236	477	Huth	Pedagogical Grammar for ESL Teachers
50365	480	Lofaro	Fairy Tale/ Legend/ Myth: Folk Narrative
47948	482	Jennings	Major Authors
49191	483	Havens, H.	Special Topics in Literature:
46224	484	Knight	Special Topics in Writing
50315	496	Atwill	Rhetoric of Legal Discourse
41714	500		Thesis
41715	502		Use of Facilities
48514	555		Creative Thesis
47952	521	Welch	Readings/Analysis 16 <sup>th</sup> – 17 <sup>th</sup> C Prose, Poetry, & Drama II

47151	541	Henry	Readings in English Literature of the 19 <sup>th</sup> C II
47957	550	Lofaro	Readings in American Literature
48889	560	Ndigrigi	Readings in 20 <sup>th</sup> Century Literature: Caribbean Literature
50448	575	Saenkhum	Teaching Second Language Writing
41718	580	Dean	Fiction Writing
48898	581	Smith	Colloquium in Poetry Writing
47953	585	King	Issues in Rhetoric, Writing, & Linguistics
47148	590	Chiles	Topics in Critical Theory
	593		Independent Study
41721	600		Dissertation
47954	610	Liuzza	Studies in Old English Language Literature
50449	661	Papke	Studies in American Literature II
47955	662	Hardwig	Studies in American Literature III
47958	690	Griffin	Special Topics: <i>The Genre Games</i>

#### 401 Medieval Literature

##### Liuzza

Juxtaposes a selection of works written during the millennium usually called the “Middle Ages,” though we will have to keep an eye on the dual problem of using the words “medieval” and “literature” to pigeonhole these texts. The course is not organized chronologically but rather in terms of themes and definitions—how each work positions itself in relation to its subject, its context, its audience, and its past. Topics will include the relationship between duty and desire in the invention of the ‘self’; the politics of style in lyric poetry; the story of Arthur as a dream of empire; medieval ideas of antiquity and the East—what it felt like to live on the edge of the world, at the end of time; manuscript textuality and philological hermeneutics—the distance between a material text and a classroom translation; moral tales and the text of the world; and the dream-poem as a locus of crossed oppositions—lyric and narrative, subject and object, truth and falsehood, past and future, self and other.

Most works will be read in modern English translation, and no previous knowledge of Middle English (or Old English, Old French, Italian, Latin, etc.) is required. Our texts will include Augustine’s *Confessions*, *Beowulf*, *Sir Orfeo*, Malory’s *Morte Darthur*, *The Travels of Sir John Mandeville*, *Pearl*, and *The Cloud of Unknowing*. Along the way selected secondary texts will be recommended or required.

Your final grade will be based on class participation, a set of one-page written responses to weekly questions, a final exam and an 8-12 page research paper.

#### 404 Shakespeare I: Early Plays

##### Stillman

Shakespeare’s dramatic achievement before 1601. Selected plays from the festive comedies (e.g. *Twelfth Night*), the English histories (e.g. *1 Henry IV*) and early tragedy (e.g. *Hamlet*).

**Requirements:** Two major papers, two major exams, and class participation.

#### **404 Shakespeare I: Early Plays**

**Welch**

This survey of Shakespeare's plays and poetry spans the first half of his career, culminating in *Hamlet*. We will read six to eight plays, including romantic comedies (such as *A Midsummer Night's Dream*), histories (such as *Henry V*), and early tragedies (such as *Titus Andronicus*). Tracing Shakespeare's evolution as a playwright and thinker, we will also explore Elizabethan acting and stagecraft, the social and intellectual landscape of early modern London, and the rich history of Shakespeare's plays on the stage, on film, and in literary criticism.

**Requirements:** active participation, short reading responses, two papers, a midterm and a final exam.

#### **405 Shakespeare II: Later Plays**

**Stillman**

Shakespeare's Late Plays is the study of the best of the best—a survey of the mature dramatic work from the problem comedies (like *Measure for Measure*) to the major tragedies (*Othello*, *King Lear*, *Macbeth*) to the late tragicomedies (*The Winter's Tale*, *The Tempest*).

**Requirements:** Two major papers, two major exams, quizzes, and class participation.

#### **411 Literature of the Restoration and Early 18<sup>th</sup>-Century**

*Dryden to Pope: The Coffee House*

**Anderson**

Our lives have been intensely shaped by new media, a condition we share in common with Britons who lived from 1660-1740, an age in which print technology, the number of print sources, public theatre, financial markets, new literary genres, and public institutions expanded rapidly. In this course, we will investigate this period of British literature and culture with an eye to its social history and its cultivation of a public sphere. The period is marked on the front end by a dramatic political event, the restoration of Charles II to the throne; the course ends with a new literary form taking shape, the novel. Our discussions will shuttle between political ideologies and literary forms, between historical changes and poetic responses, in order to better understand both literature and history. The literature of the period, from which we inherit many of our ideas about economics, domestic life, fashion, race relations, and sexuality, was itself shaped by a newly restored national theater, the advent of modern magazines and newspapers, the first professional women writers, and the "novel" novel. We will accordingly approach the period by reading plays in the context of their performance, discussing the function of satire in public sphere culture, and experimenting with one of the period's main institutions, the coffee house, where we will write a weekly (virtual) newspaper together and meet to discuss it. We will read works by Behn, Rochester, Hobbes, Wycherley, Defoe, Centlivre, Swift, and Pope, among others. Assignments include two short papers, a final paper, and participation in the class coffee house activities of writing and conversation. Graduate students will be able to develop a more specific project that meets their academic objectives.

#### **414 Romantic Poetry And Prose I: "Rise Of The Gothic"** **Cohen-Vrignaud**

This class examines the emergence of Gothic fiction and poetry during the Romantic period (1780s-1820s). We'll look at Gothic tropes and conventions: terror, medievalism, sexual violence, anti-Catholicism, interpolated narratives, to name a few. We'll think about possible reasons – political, aesthetic, historical – for the rise of "Terrorist Novel Writing" as well as examine reactions to this sensationalist genre. Possible readings by Beckford, Ann Radcliffe, Jane Austen, Byron, Coleridge, Keats, Percy and Mary Shelley.

**Requirements:** class attendance, two papers, pop quizzes and reading responses.

#### **421 Modern British Novel** **Schoenbach**

Explores the confluence of two powerful and overlapping legacies: those of the British Empire and the British novel. As the British novel struggled to reinvent itself through radical innovations in form, style, and subject matter, it was continually forced to reckon with its own literary-historical, national, and political pasts. We'll examine modern British novels that imagine innovation while returning to established traditions, that articulate new freedoms by way of old conventions, and that can only represent new social relations by remembering political histories of domination. Readings will be taken from Forster, Wilde, Joyce, Woolf, Ford, Conrad, Rhys, Waugh, and McEwen.

**Requirements:** Two papers, presentations, midterm and final exams, active class participation.

#### **423 Colonial and Post-Colonial Literature** **Seshagiri**

At the dawn of the twentieth century, the British Empire ruled over vast portions of the globe. This course invites students to interrogate the multiple, irreconcilable consequences of British imperialism by looking at literature and film inspired by a century of colonization and decolonization. We will begin with that ur-text of twentieth-century colonialism, Joseph Conrad's *Heart of Darkness*, and end with contemporary narratives about post-coloniality. How did Great Britain justify its hold over non-Western peoples? How do formerly colonized nations negotiate the legacy of British rule? And how does literature shed light on the machinery of imperialism and the writing of history? We'll answer these questions by reading realist, modernist, and post-modernist novels by authors like Forster, Orwell, Coetzee, Gordimer, Desai, and Rushdie; we'll also watch recent post-colonial cinema like *My Beautiful Laundrette*, *Bhaji on the Beach*, and *East is East*. Our understanding of imperialism and its lingering shadows will be informed by contemporary theories of Edward Said, Frantz Fanon, Gayatri Spivak, and Chandra Mohanty. Students will write two short (5-7 pp.) papers and one long (10-12 pp.) paper

#### **432 American Romanticism and Transcendentalism** **Coleman**

Examines a wide range of American literature written between 1820 and 1865. We dive deep into a number of classics, including the Transcendentalist essays of Ralph Waldo Emerson, Margaret Fuller, and Henry David Thoreau; the fiction of Nathaniel Hawthorne, Edgar Allan Poe, Herman Melville, and Frederick Douglass; and the poetry of William Cullen Bryant, Walt Whitman, and Emily Dickinson. We

will make sense of these texts by attending to the period's defining principles and reform movements (e.g., campaigns for women's rights and the abolition of slavery), as well as to the literary and rhetorical distinctiveness of each author. Students will also be encouraged to explore the relevance of this period's literature today.

**Requirements:** active class participation, Blackboard postings, midterm, research essay, and final exam.

### **433 American Realism and Naturalism**

#### **Papke**

Will examine the development and varieties of regionalism and local color, realist, and naturalist fiction in American literature. Authors studied may include Twain, Jewett, Freeman, Chopin, Bierce, James, Crane, Norris, and Dreiser, among others. Requirements include attendance, participation in class discussion, several reading responses and/or quizzes, three examinations, and an analytical paper.

### **434 Modern American Literature**

#### **Schoenbach**

In this course we'll trace the development of American literature over the course of the twentieth century, during which American artists go from looking yearningly towards Europe to assuming a role of cultural dominance that comes with problems and worries of its own. We will explore U.S. literary movements from the transatlantic inceptions of modernism to its more local and regional incarnations, from the social realist novel of immigration to postmodernism, from "high modernism" to the vernacular and popular. We will read works by James, Hemingway, Faulkner, Cather, Yeziarska, Hurston, Eliot, Williams, Hughes, Diaz, and Cole.

**Requirements:** Regular homework assignments, two 5-page papers, a midterm, and a final.

### **436 Modern American Novel**

#### **Haddox**

Will read seven major American novels published between 1918 and 1955: Willa Cather's *My Ántonia*, Ernest Hemingway's *The Sun Also Rises*, Nella Larsen's *Quicksand*, William Faulkner's *The Sound and the Fury*, Nathanael West's *The Day of the Locust*, Ralph Ellison's *Invisible Man*, and Vladimir Nabokov's *Lolita*. This course should deepen your knowledge of how the U.S. novel developed during the first half of the twentieth century and provide you with a greater sense of how that development interacted with the social, cultural, and political upheavals that have marked the century. This course will also introduce you to some of the major critical debates that have surrounded these novels.

**Requirements:** two papers (the first 5-7 pages and 25% of the grade, the second 8-10 pages and 30% of the grade), one exam (20%), occasional quizzes (10%), regular attendance and active class participation (15%).

### **443 Topics in Black Literature: The Antebellum Black Atlantic Chiles**

Why does the eighteenth- and nineteenth-century African slave trade continue to impact contemporary American literature and culture? How did early African-Americans describe the slave trade and life in the Americas? This course will begin to answer these questions and more. We will consider how texts written by black authors are part of what we call the “Black Atlantic”: a transnational cultural space produced by travel across the Atlantic Ocean—to and from Africa, the Caribbean, the United States, and Great Britain. We will examine how these writings explore the “impossible” place of many of these writers who, although living *in* a certain country, were not considered “citizens” before the law. From the eighteenth and nineteenth centuries, texts might include first-person narratives by Olaudah Equiano, Mary Prince, and Frederick Douglass; Phillis Wheatley’s poetry; and Martin Delany’s *Blake*. Twentieth-century texts that remember the slave trade include Charles Johnson’s *Middle Passage* and the two films, *Amistad* and *Amazing Grace*.

**Requirements:** active participation, a presentation, informal writing assignments, two formal papers, and a final exam.

### **454 20<sup>TH</sup> Century International Novel Seshagiri**

What is an “international novel?” In this course, we will read a wide variety of fiction concerned with diverse questions about national, international, and transnational boundaries. We’ll study early twentieth-century Jewish immigrant fiction, mid-century postcolonial narratives about the Caribbean and Zimbabwe, and late twentieth-century stories about the racially mixed worlds of London, New York, and Bombay. Primary readings include works by authors such as Anzia Yeziarska, Nella Larsen, Marjane Satrapi, Nawal el-Saadawi, Junot Díaz, Arundhati Roy, Jhumpa Lahiri, Kazuo Ishiguro, and J. M. Coetzee. Along the way, we’ll watch films by Pedro Almodóvar, Woody Allen, Mira Nair, and Ang Lee. Requirements: one short (6 pp.) and one long (8-10 pp.) paper; reading journals; midterm examination; in-class presentations.

### **455 Persuasive Writing King**

Every day we are inundated with multiple streams of information in countless forms: online news channels, newspapers, social networks, blogs, political satires and cartoons, advertisements, and much more. We navigate them constantly, but to what extent are we aware of how this information affects us? Given there is no “neutral” statement, how attentive are we to the way information is shaped as it is communicated? What functions as persuasion?

This class is designed to prompt critical thinking and writing about how communication and persuasion are constructed, consciously and unconsciously, in public, academic, and personal contexts. Beginning with a review of rhetorical basics from the Greco-Roman tradition and then working through contemporary theories of persuasion, in this class you will have a chance to explore how those principles of persuasion function. Student work will involve tracking what and how local, state, and national issues are debated, analyzing persuasive strategies, and critically engaging in those debates yourself for a variety of audiences.

- Required Texts: Gerald Graff and Cathy Birkenstein’s *They Say, I Say*, 3<sup>rd</sup> ed. ISBN 978-0-393-93584-4
- Required writing: 10 short response essays, four formal writing projects, and construction of a digital or hardcopy media scrapbook.

## **456 Contemporary Fiction/Narrative**

*“Fictional Selves”*

### **Elias**

In what ways is a “self” an experimental artwork? In what ways is it like fiction? How does literature make us aware of the weird and difficult process of never-ending self-creation that is our life project? In what ways does it alert us to social, political, and technological forces that shape us into “selves” — perhaps against our will, perhaps even without our knowledge? In this course we’ll read international fiction that explores these questions and that also experiments with fictional form as it tries to address them. Course texts will include approximately eight well known works of fiction, graphic novel, hypertext fiction, and novel-in-a-box published after 1960 by international writers of acclaim, as well as short pieces of literary and cultural criticism. Course requirements: course portfolio; group presentation; 2 tests.

## **459 Contemporary Poetry**

### **Lee**

Examines formal, cultural, and thematic movements in poetry published since 1950. Among the poets we’ll consider are Lowell, Bishop, Brooks, Brathwaite, Plath, Ginsberg, Ashbery, Heaney, Hejinian, and Walcott. Key terms will include formalism, globalization, open form, and confessional poetry; we’ll focus throughout on the tension between artifice and intimacy in contemporary verse. Students will write two short response essays, one listening assignment, two exams, and a final essay.

## **460 Technical Editing**

### **Schrivver**

The focus of this course is editing for the workplace. It offers practice and evaluation of editing skills. While the course concentrates on text editing, it also includes a range of editing considerations such as organization, layout, and visuals.

The goal is to develop a philosophy of communication for work in general and apply it to professional documents to improve them. There will be three quizzes and three take-home assignments. Plus, the major assignment for the course will be an editing project that can be used as a portfolio piece.

Course Objectives:

Analyze professional documents,

Demonstrate effective editing skills,

Demonstrate knowledge of professional communication contexts, and

Apply a philosophy of communication for work.

**Texts:**

Angela Eaton and Carolyn Rude, *Technical Editing* (2010)  
Edmond Weiss, *The Elements of International English Style* (2005)  
*Harbrace College Handbook*

**Grade:**

3 quizzes (30%), 3 worksheets (30%), Editing project (30%), Participation (10%)

**463 Advanced Poetry Writing  
Smith**

Poetry writing, primarily free verse, with analyses of models from the ancient Greeks to the contemporary. Emphasis will be on the line, the sentence, the stanza, the use of figurative language and rhythmic structures.

**Requirements**

Approximately ten poems. There will be weekly reading assignments in addition to the poems that will require a one-page response. 20 %

Also a mid-term portfolio of 3 poems (30%) and a final portfolio of 5 poems (30%).

Required attendance at two poetry readings, though this requirement can be met by viewing two of the readings online. (20%)

**Probable texts'**

*The Great Fires*, Jack Gilbert  
*Unincorporated Persons in the Late Honda Dynasty*, Tony Hoadland  
*In the Next Galaxy*, Ruth Stone  
*Without End*, Adam Zagajewski

**464 Advanced Fiction Writing  
Knight**

This course is designed as a continuation of ENG 364 and will be focused on workshopping original student fiction.

**471 Sociolinguistics  
TBA**

Language in relation to societies. Theoretical and empirical study of language variation in individuals (style-shifting) and among social, cultural, and national/international groups. (Same as Linguistics 471.)



**472 American English**  
**TBA**

Phonological, morphological, and syntactic characteristics of major social and regional varieties of American English with attention to their origins, functions, and implications for cultural pluralism. (Same as Linguistics 472.)

**477 Pedagogical Grammar for ESL Teachers**  
**Huth**

This course examines the structural features and aspects of English grammar in English language teaching and learning. It also explores different approaches to teaching grammar to non-native users of English in both ESL and EFL settings. Topics covered in the course include, but are not limited to, what it means to teach grammar, grammar lesson development, learner errors and error identification, and the role of error correction and grammar feedback in English language teaching. One of the major goals of this course is to develop students' knowledge and understanding of pedagogical choices for the teaching of grammar.

**Required Textbook** (tentative)

Celce-Murcia, M., & Larsen-Freeman, D. (1999). *The grammar book: An ESL/EFL teachers' course* (2nd ed.). Boston, MA: Heinle.

Additional readings (articles and book chapters) will be available on Blackboard.

**Assignments** (tentative)

Discussion Questions	10%
Grammar Exams (grammar terms & English structures)	25%
Grammar Teaching Demonstration & Lesson Plan	20%
Final Project (topic proposal, final paper, presentation)	30%
Attendance & Participation	15%

**480 Fairy Tale, Legend, and Myth: Folk Narrative**  
**Lofaro**

The purpose of this course is to evaluate the longer forms of folk narrative in regard to their historical and cultural significance for the individual and for the larger communities to which he or she belongs. We shall begin with shorter forms such as proverbs, superstitions, and jokes and then deal in depth with folk tales from around the world. Our particular emphases will be upon those told in the United States, such as The Jack Tale cycle of Southern Appalachia, upon the folk tales of Ireland, and upon the stories of the Brothers Grimm and Hans Christian Andersen.

## 482 Major Authors

*Toni Morrison*

### Jennings

In April 2015 Knopf will publish *God Help the Child*, Toni Morrison's eleventh novel. Students in English 482 will read the Nobel laureate and Pulitzer Prize-winning author's latest novel which has been called "spare and unsparing," six of her earlier novels, her libretto *Margaret Garner* (2004), and her most important contribution to literary criticism, *Playing in the Dark: Whiteness and the Literary Imagination* (1992).

**Requirements:** Class participation and attendance, exams, two research papers.

## 483 Special Topics in Literature:

*Girls Gone Wild in the Long Eighteenth Century*

### Havens, H.

This course will focus on important novels, plays, and poems of the long eighteenth century in England that feature "girls gone wild," (generally) young women who violate stringent social codes and behavioral expectations. We will read a variety of works, including Aphra Behn's and Eliza Haywood's early amatory writings, John Cleland's spicy *Memoirs of a Woman of Pleasure*, Jane Austen's wild early fictions, and Matthew Lewis's Gothic masterpiece *The Monk*. We will also read selections from conduct manuals from the eighteenth century, while tracing the historical situation of women during this period. Course requirements will include two essays and seven quizzes (only the best five quiz scores will be recorded).

## 484 Special Topics in Creative Writing

*The Art of the Novel*

### Knight

This class will provide an introduction to novel writing. Students will study varieties of the form and elements of craft through an in depth study of classic and contemporary novels and then put those lessons into practice by beginning a novel of their own. Student chapters will be workshopped and revised based on class comments and suggestions. Possible readings may include: *The Great Gatsby* by F. Scott Fitzgerald, *Madame Bovary* by Gustave Flaubert, *Plainsong* by Kent Haruf, *The Road* by Cormac McCarthy, *Bel Canto* by Ann Patchett and *Mrs. Dalloway* by Virginia Wolff.

## 496 The Rhetoric of Legal Discourse

### Atwill

This course examines the political and cultural forces that shape the rhetoric of contemporary legal discourse. Our focus will be First Amendment issues (free speech and expression). We will examine how the values that underlie this amendment are challenged and enforced locally and globally—from the University of Tennessee's rules governing expression and assembly to Article 19 of The Universal Declaration of Human Rights. We will read political theory and study legal cases where First Amendment principles are debated. Class participation is key since the major project requires students

collaboratively or individually to engage a recent or ongoing case in which free expression (or assembly) is at issue.

Textbooks:

- Glendon, Mary Ann. *Rights Talk: The Impoverishment of Political Discourse*
- Stone, Geoffrey R. *Perilous Times: Free Speech in Wartime—From the Sedition Act of 1798 to the War on Terrorism*
- Warburton, Nigel. *Free Speech: A Very Short Introduction*
- Readings on Bb and online

Grading

- Quizzes and short writing assignments 40%
- Major project 60%--includes oral and written updates and presentations throughout the semester and a finished project, which can take a number of forms:
  - an extended research paper OR
  - original video and shorter paper OR
  - substantive website OR
  - evidence of active involvement in an ongoing free expression debate (grade based on contract collaboratively constructed by student & professor)

## **521 Readings: 16<sup>th</sup>-17<sup>th</sup> –Century Prose, Poetry, & Drama II**

**Welch**

This course explores the poetry of the ‘short seventeenth century’ from 1603 to 1660, including works by Donne, Herbert, Jonson, Wroth, Lanyer, Herrick, and Marvell, and culminating in Milton’s *Paradise Lost*. We will approach these writings from a range of critical perspectives, including recent scholarship on literary genre and poetics; authorship, audience, and reception studies; theories of gender, sexuality, and desire; and historicist approaches that try to make sense of this period’s massive social and political upheavals, from the scientific revolution to the rise of Puritanism and the English Civil Wars. The course is intended to serve as a broad introduction to late Renaissance poetry, and our syllabus will closely follow the MA and Ph.D. comprehensive exam reading lists.

Required Texts:

John P. Rumrich and Gregory Chaplin, eds., *Seventeenth-Century British Poetry: 1603-1660* (W. W. Norton, 2005)

John Milton, *Paradise Lost*, ed. William Kerrigan, John Rumrich, and Stephen M. Fallon (Modern Library, 2008)

Requirements: active class participation; a take-home midterm exam; an oral presentation; an annotated bibliography; and a conference paper (8-10 pp).

## **541 Readings in English Literature of the 19<sup>th</sup> Century II**

**Henry**

This course will examine important examples of Victorian realist fiction. We will look particularly at the global contexts of domestic and provincial novels considering the implications of transatlantic and

colonial economic networks. Primary texts may include: Gaskell's *Mary Barton*, Dickens's *Dombey and Son*, George Eliot's *Middlemarch*, Trollope's *The Prime Minister*, Oliphant's *Kirsteen*, and Gissing's *The Whirlpool*. Assignments will include a book review, short paper and research paper suitable for conference presentation.

## **550 Readings in American Literature**

### **Lofaro**

This course centers on the major themes and achievements of early American literature. It focuses first on the European and indigenous origins, the historical and the imaginative, of our perceived literary heritage and proceeds to follow the series of cultural strains from which our early literary heritage evolves. We also examine American literature from the 1760s to 1840s as a series of cultural and literary transformations that is oftentimes both unique and derivative.

Readings range from the periods of exploration and discovery of the Americas through the beginnings of American Romanticism, and document, among other matters, the attempted foundation of a "national" literature. We will treat native American texts and works by such authors as Cortez, Cabeza de Vaca, Smith, Bradstreet, Taylor, Rowlandson, Byrd, Edwards, Wheatley, Equiano, Franklin, Jefferson, Paine, Freneau, Brackenridge, Brown, Foster, Rowson, Bryant, Irving, Cooper, Poe, and Douglass.

The course is designed to provide a working basis for understanding later American literature in its widest contexts and to provide sound preparation in the periods treated for the M.A. examination and the American to 1900 doctoral comprehensive examination.

There will be two short papers (4-5 pages each; one pre-1760, one post 1760) and a final examination. The class format is lecture and discussion.

Texts:

- Lauter, et.al. *The Heath Anthology of American Literature*, Sixth ed., Vols. A and B (combined edition or separate volumes)
- Benjamin Franklin, *The Autobiography*
- Washington Irving, *The Sketchbook of Crayon*
- J. F. Cooper, *The Last of the Mohicans*
- E. A. Poe, *The Narrative of A. G. Pym*

## **560 Readings in 20<sup>th</sup> Century Caribbean Literature**

### **Ndĩgĩrĩgĩ**

This course focuses mostly on contemporary Anglophone Caribbean literature. Described by Stuart Hall as "a place of continuous displacements" the Caribbean has become generally accepted as the archetypal migrant space, a "contact zone" where creolisations and assimilations are consistently being negotiated. We focus on texts that force re-imagined relations between native and stranger, colonizer and colonized, and those that reverse the direction of adventure travel and migration from/into the metropolitan centers. We meditate upon the politics of citizenship; the commonwealth and its hierarchies; the transnational intra-territorial and extra-territorial flows that challenge the boundaries of the modern nation; and the

global circular flows of fragments of India and Africa. We pay attention to the ways Caribbean writers “nativize” and “creolize” not only the space of their displacement, but also the English language, and imported genres of the novel, play, and poetry to represent an identifiably Caribbean experience. Borrowing a lens from Derek Walcott, we study these mongrelized parts like the fragments of a broken vase whose reassemblage is amplified rather than hidden.

We will read literary texts, criticism, and cultural analysis. From C.L.R. James to Aime Cesaire, Frantz Fanon to Stuart Hall, and Paul Gilroy, the Caribbean has produced some of the most insightful theorists in cultural, postcolonial, and diaspora studies and some select readings will be incorporated into the course. Major themes like diasporas and displacement; the Black Atlantic; colonialism; nationalism; transnationalism; tourism and commodification; history and historiography; postcolonial dystopias and dependency; the allure of the city and the Western metropolis; mastery of form and its deformation will be the focus of discussion.

Major authors include: Derek Walcott; George Lamming; Samuel Selvon; V.S. Naipaul; Paule Marshall; Earl Lovelace and Jamaica Kincaid.

#### **Course Requirements**

- Class participation: 20%
- A student presentation that is then developed into a 5-page paper: 30 % of the course grade.
- A final 15-page research paper: 50%

## **575 Teaching Second Language Writing**

*Issues in L2 Rhetoric and Composition*

### **Saenkhum**

This course provides an introduction to issues and strategies in the teaching of second language writing in different contexts. We will explore various instructional contexts and the characteristics of different groups of second language students and their writing. We will also consider various instructional practices and strategies, including course and assignment designs, reading-writing connection, teacher and peer response, grammar instruction, error treatment, classroom assessment, plagiarism and text borrowing strategies, and text selection and material development. One of the major goals of the course is to develop students’ understanding of the nature of second language writing as well various issues and concerns when working with second language writers.

#### **Required Textbook**

Ferris, D. R., & Hedgcock, J. S. (2014). *Teaching L2 composition: Purpose, process, and practice*. New York: Routledge.

Additional readings (articles and book chapters) will be available on Blackboard.

#### **Assignments (tentative)**

Weekly assignments (e.g., genre analysis, syllabus analysis & design, writing prompt, assessment rubric, annotated bibliography, class observation report)	50%
Teaching philosophy	10%
Teaching portfolio (final drafts of weekly assignments + oral presentation + hard & electronic copies of teaching portfolio)	30%
Attendance & participation	10%
Total	100%

**Note:** This course is highly recommended for students who are interested in or will be teaching second language (L2) composition courses (English 121, 122, 131, and 132) in the ESL Writing Program at UTK or elsewhere.

## **580 Fiction Writing**

**Dean**

This course will explore the craft of fiction writing for serious practitioners. Readings will include published fiction (mostly contemporary) and craft essays. Students will be responsible for leading discussions of published work and for presenting craft talks on specific aspects of fiction. Stories and novel excerpts by students will be discussed in workshop throughout the semester, and written responses to workshopped pieces will be a significant part of the work of the course.

## **585 Issues: Rhetoric, Writing, & Linguistics**

**King**

As a survey of contemporary research in rhetoric, writing, and linguistics, this course will provide a broad foundation for studies in rhetoric, composition, and language as well as an overview of recent research and hot topics in these fields. The course will provide students with opportunities to do some exploratory work in areas such as classical rhetorics, various composition pedagogies, archival work, feminist rhetorics, critical pedagogy, genre theory, cultural rhetorics, visual and material rhetorics, technology in rhetoric/composition, and more.

Required work for the course will include readings, participation in class discussion, weekly response papers, a seminar paper, and a research presentation based on your final project's research.

Required Texts:

*Rhetoric and Composition as Intellectual Work*. Gary A. Olson, ed. Carbondale, IL: Southern Illinois University Press, 2002.

Other readings will be pdfs provided by the instructor (articles and book chapters), or articles accessible through the library databases.

## **590 Topics in Critical Theory**

*Critical Race Theory*

**Chiles**

This course will survey the exciting subfield of critical theory that has come to be known as critical race theory. We will read some of the important, foundational work in critical race studies, and then we will focus on critical race scholarship that looks at a number of different literary fields, including early modern, 18<sup>th</sup> century British, 19<sup>th</sup> century British, American (both early and later), and modernist. Thus, the course will both introduce students to critical race theory broadly and demonstrate how this approach has contributed to the students' own literary field of interest. Readings might include works by Derrida, Fanon, Butler, Lott, Roediger, Morrison, Gates, and Dyer, along with works by a number of literary critics now publishing in critical race studies. Requirements include active participation, a presentation, informal writing assignments, and a formal paper.

## **610 Studies in Old English Language Literature**

**Liuzza**

This course is intended to give you a reading knowledge of Old English, the language of England from roughly 500 to 1100 and the ancestor of Modern English. Among medieval vernaculars Old English is unusually rich in surviving texts – about 30,000 lines of verse and about ten times as much prose. This course will give you the skill and, I hope, the interest to read much of this verse and prose in its original language. The course will also serve, through readings in primary and secondary sources, as an introduction to the literature and culture of the Anglo-Saxons.

In the past 1000 years the English language has changed so much that Old English must be learned somewhat like a foreign language, but there are enough similarities to Modern English that it can be learned fairly quickly. In the first six weeks we will concentrate on the structure and vocabulary of Old English; weekly quizzes will enable me to gauge your learning and encourage you to keep up with grammar and translations. There will be a midterm exam which will include translation and grammatical questions; after the midterm there will be more outside reading as well as continuing in-class translation of Old English prose and verse. We will also learn to read and transcribe Old English manuscripts, and gain some familiarity with the basic scholarly tools used in Anglo-Saxon studies.

**Texts:** Bruce Mitchell and Fred C. Robinson, *A Guide to Old English* (8th ed.)

**Requirements:** quizzes, midterm, final exam; final project (8-12 pp.).

## **661 Studies in American Literature II**

**Papke**

As early as the 1860s, Ralph Waldo Emerson laments the rise of materialism in American culture, noting that now “things ride us” rather than the obverse. The materialist drive he found problematic would, of course, grow exponentially in the following years that saw an explosion in population, primarily due to the influx of immigrants, the migration from the rural areas of the country to the cities, the rise of industrialism and accumulation of heretofore unimaginable wealth into the hands of the few and the consequent sharp divide, and invidious distinction, between the haves and the have-nots, and the creation of consumer outlets of unprecedented variety and scope that proved seductive to the wealthy and the poor alike. Realist writers typically incorporated the drive for acquisition of things into their fiction as a part of the vehicle for their message. Naturalism took the focus on things to an entirely new level, that of the Zolaesque scientific documentation of commodities as demarcators of self-desire, of personal and social valuation, and of fetishistic obsession, cataloguing in sometimes excruciating detail how things ride the characters to their determined fates. Modernism both romanticized and satirized conspicuous consumption. This course will draw from realism, naturalism, modernism and post-war fiction in its investigation of literary representations of commodity fetishism and consumption. We will begin with Howells and end with DeLillo, supplementing our reading of novels with short works by Marx, Veblen, Adorno and Horkheimer, Bourdieu, and Baudrillard. Requirements will include regular participation in class, short class presentations, a formal project proposal with an annotated bibliography, and a 15 to 20 page research paper with abstract.

## 662 Studies in American Literature III

### *Appalachian Literature in a Post-Regional Context*

#### Hardwig

Ever since it has been defined as a region, Appalachia has been understood as rooted in a particular geography and exhibiting a unique culture. In other words, Appalachia has been seen as different, as “in but not of America.” This class will explore the tension between the rise in popularity in Appalachian literature and the concurrent critical trend that questions identity- and region-based models of affiliation. How do we understand Appalachian literature when the idea of Appalachia as a coherent region has been questioned for decades? What do we do with the tendency in Appalachian literary studies to emphasize the unique “Appalachianness” of the material in this context? This class will combine a focus on key Appalachian literary and critical texts with recent approaches to literary studies, such as Bill Brown’s “thing theory,” Franco Moretti’s notion of “distant reading,” and current examples of regional/place studies.

Literary texts will include works by James Dickey, Charles Frazier, Amy Greene, Barbara Kingsolver, Cormac McCarthy, Mary Noailles Murfree, Ron Rash, Lee Smith, James Still, Frank X. Walker, and Charles Wright.

Requirements: Two brief presentations, one short essay, a final seminar paper, active class participation.

## 690 Special Topics

### *The Genre Games*

#### Griffin

If we think of the historical novel, we usually call to mind a narrative form that occupies a respectable, even enviable position in the landscape of fiction. Often treated benevolently by academic commentators as well as by reviewers, the historical novel as a genre suggests a certain seriousness and substance. At a higher level, however, the genre seems to be itself caught in a distinction between narratives of the *historical present* (where struggles in the novel reflect those happening in the actual world) and of the *historical past* (where the fiction becomes a kind of refuge or haven from active ideological conflict). To put it another way: are there implicit genre rules that determine how much time has to pass before a particular historical setting ceases to be, in some way, ideologically loaded? Do some novels about recent history eventually exchange genre IDs to become recognized historical fictions? Does the genre itself always have a certain political edge, simply because it deals with humanity at the level of social organization?

Pivoting around the historical fiction, we will try to answer these and other questions and also look into some of the principal issues of genre and genre criticism from a range of perspectives, old and new, including those of Lukacs, Auerbach, Frye, Todorov, Bhabha, Radway, Jameson, and Moretti. The question of the long-term stability of literary genres is a particularly interesting one, and we will take it up. Students will have the opportunity to conduct genre studies of their own for their final paper, and these do not have to be on the historical novel.

Likely primary texts will include: Dickens, *A Tale of Two Cities*, Doctorow, *Ragtime*, Morrison, *A Mercy*; Roth, *The Radetzky March*, Barker, *The Ghost Road* trilogy, and potentially a couple of novels from Gore Vidal’s multi-volume fiction of nineteenth-century American politics.



**Requirements:** One or two in-class presentations; one short paper; one final paper of ca. 18-20 pages.